Sacred Dance Guild Journal

volume 31 number 2 Winter 1988

Executive Board •

President: Fenna Stoub
Vice President: Ann Blessin
Recording Secretary:
Corresponding Secretary: Bonnie Buckmann
Treasurer: Sybil MacBeth
Bookkeeper: Sharon Miller-Rodakowski
Membership Director: Joann Flanigan
Director of Regions and Chapters: Joan Huff
Program Director: Pamela J. Gwozdz
Publicity Director: Barrie Gibby
Journal Editor: Toni' Intravaia
Resource Director: Joyce Smillie
Archivist: Mary Johnson
Directors-at-Large:
1986-1989: Gloria Castano, Carolyn Deitering, Kathryn Mihelick
1987-1990: Lindsey Huddleston, Jo Petteway, Kay Troxell
1988-1991: Ellen Roberts Young, Betty Bateman, Joan Sparrow

The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

Reprints of articles in the JOURNAL by permission of the Editor only. The Directory is intended only for the use of Guild members in carrying out the activities and purposes of the Guild.

Policy Statement •

The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board.

Official Address: Sacred Dance Guild, Post Box 177, Peterborough, New Hampshire 03458.
Headquarters Address: Fenna Stoub, President, 1842 Linden Ave., Grand Rapids, Michigan 49507
Editor's Address: Toni' Intravaia, 201 Hewitt, Carbondale, Illinois 62901
Copyright 1987© Sacred Dance Guild, Inc. All rights reserved.

Individual subscriptions to the JOURNAL are available for the following rates: Regular (U.S. and Canada) - $18 for one year, $33 for two years; Student or Senior - $12 for one year; International - $20 for one year, $37 for two years; Group - $50; Sponsor - $60; Life - $400. Membership includes the JOURNAL published three times a year; RESOURCES IN SACRED DANCE - An Annotated Bibliography (1986) available separately for $6; Calendar of Events (published quarterly); annual Membership Directory; membership in your area Chapter or Region; reduced rates at National Festival, area workshops, and conferences of reciprocal organizations. Send subscription, bibliography, or membership order to the Headquarters Address: 1842 Linden Ave., Grand Rapids, MI 49507.

Sacred Dance Guild Journal

President's Message

The season of stillness is upon us again. The raucous sights and sounds of summer have faded to memory. The snow muffles sound; the earth's idiosyncratic tilt reduces the light from the morning star. This movement of the ancient dance is an adagio by candlelight.

What a blessing-sight and sound. Even when it is dimished,it serves to enrich our lives. As sacred dancers we work with sight and sound much as a visual artist works with color and canvas, and as a composer works with dynamics and rests. We know of their power to contribute to the total effect of our message. How many of us have not been moved by the gradual decrease of light at a Tennebrae service? And by the compelling slow quiet rhythm of "0 Sacred Head" sung solo a cappella? We should never cease to be challenged by the limits of light and sound. We should even be so bold as to experiment with the use of darkness and silence in our choreography, just as we incorporate stillness or non-movement. What is a painting without negative space, or a piece of music without rests?

Speaking of negative space and still points. You have probably by now received the fund-raising letter which was mandated by the Board last October. The decision to solicit Guild members directly for much needed funds, was not made without a certain amount of fear and trepidation. But after a guided tour into past and present budgets, and a careful look at ourselves as a non-subsidized, non-profit religious organization, we came to realize that we had no choice but to take this leap of faith to break the ever darkening threat of a negative balance. I hope it is clear that our only other choice was to cut spending drastically, which would affect publications first. We all agreed that would be an inappropriate "negative space" or "still point". It is ironic enough that immediate cutbacks require that we eliminate photos in this issue devoted to the sights and sounds of sacred dance.

Thank-you for who you are in the Guild. Every one of you is a priceless asset whether you are able to give currency or time or both. You make the Guild what it is—a community which serves the Divine through dance. If you have any questions about the budget, or where the money goes, please do not hesitate to write me or Sybil MacBeth (treasurer). You are the Guild!

Jenna

Editorial

As I sit down to type this - the Editorial for the Winter Issue - I am reminded of the many times I have come to the machine in the hopes that ideas of inspiration would float across the page as I so often float across the studio or on the stage in the art of dance.

The word float brings to mind that the theme for the Spring issue will be THE SPIRIT OF GOD MOVES IN VARIOUS WAYS. This ties in with the Festival theme "The Spirit of God moved on the face of the water..." This theme should bring forth so many ideas from so many of you. Do not hesitate to write or send a cassette tape and I will take it from there. These ideas will be the germ for so many of us as we create for the Lord.

"Sight and Sound of Sacred Dance" brought in a variety of articles - in some cases quite different from the expected - and that is good.

In the last issue, I made an appeal for dues; but by now you have received a different appeal - one that will demand from each of us that "extra mile" to keep us economically afloat - and as dancers we do know what that entails. Remember the "widow's mite" and do what each of you can!

God Bless Us Every One - as Tiny Tim would say as we go into the New Year. So many times I want to say Thank You for allowing me to be your Editor.

Toni' Intravaia
Editor

Deadlines for the Journal: August 15, November 15, and February 15. **Deadlines for the Events Calendar:** September 15, December 15, and March 15. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

In this issue...

4 *SIGHT AND SOUND OF SACRED DANCE*

4 A Color Full Experience
5 Music and Dance are Mutual Muses
6 Splash Dance
7 I Am An Indian
8 Culture and the Arts
9 Dancer Recommendations Requested for Festival Choir Tour
10 Early Pioneering in Sacred Dance in Congregational (UCC) Churches
15 Dervish Sacred Dance and Exercise with Javad
15 Reflecting on Christmas Through Carol Dancing
16 Second Printing for Resources in Sacred Dance

1 President's Message

2 Editorial

16 Letters to the Editor

17 Recommended Reading

18 Board Bits

18 Chapter News

19 Membership News

22 Sacred Dance Activity

COVER: A. Ronald Sequeria, West Germany
Journal Contributors: Toni' Intravaia, Editor; Susan Cole, Calligraphy; Dana Marschalk, Boude Moore, Betsey Beckman, Ronald Sequeria, Debra Strick, Peter Hebblethwaite, Rosalie Branigan, Margaret Taylor Doane, Janet Skidmore, Isabelle L. Farnham, Kay Trowell.

SIGHT AND SOUND OF SACRED DANCE

Webster listed not one but ten definitions of the word "sight": the power of seeing, the limit or range of one's vision, the act or fact of seeing, a thing seen, something worth seeing, a way of looking or thinking, a great number, an observation taken with a telescope, an aim and a device. As we look over all of those ten, we see Sacred Dance in the light of each one as though many faceted. Now looking up "sound": there are many definitions, but the one that best closes around dance is the effect produced on the mind by what is heard.

The following articles certainly follow some or many of the above and will let you, the reader, develop other ideas in Sacred Dance as we worship in the New Year.•

A COLOR FULL EXPERIENCE

by Dana Marschalk

There is a day shelter on North Avenue for low income and homeless children. I teach dance there once a week. One day I promised the kids that we would dance like our favorite colors. I was sick and missed a week and was greatly astonished when they remembered two weeks later. "Let's dance like colors", they exclaimed...

I covered my face with my hands...Slowly, I pulled them away so that they were right in front of my face - "Oh! My hands are green!" I exclaimed. Swiftly my hand glided up and down my arm "and...my arm is green too!"

Well, I really don't know how to put it down on paper but if you can imagine from the eyes of the children all of a sudden we had red stomaches, purple legs, blue hair, and when we finished turning into our colors we had 8 individual colors represented. Then the dance began...Red was dancing with green, orange was exploding up and down while purple floated about.

In the midst of our color fantasia, Michael, a handicapped boy with arm crutches, fell down. So instead of making a big deal out of it we all fell down and became people again. Then in the corner of the room a little girl started turning into a color again! All of us joined in and Michael shouted, "We're in Wonderland, we're in Wonderland!"

Then it was time to go, I turned down the music and once again we were people sitting in a circle. The carpenters who had been working on a door throughout the class were about to finish up too. I asked, "Do you want to ask them what color they would like to be?" The kids roared, "YES!" So Tony rushed over to the older man asking, "What color would you like to be?" Eyes never departing from his work, the man said in a solemn voice, "I'd like to be red." Michael promptly asked the younger white guy, who replied, "I think I'd like to be blue." Michael braced himself with his crutches as a smile raced across his brown face. He exclaimed, "You are the same color as I am!" The young man looked thoughtfully at Michael for a long time then gently whispered, "Yes we sure are."•

Music and Dance are Mutual Muses

By Boude Moore - Vice President - Southern California Chapter

Music and Dance are Mutual Muses. That this is so can be illustrated by the presence of the cassette recorder at rehearsals, workshops, and dance presentations where it is not possible to bring along live musicians. Indeed the recorder is often used even where musicians are present. This is the situation I address.

I believe that, in our quest for excellence, we must begin to visualize an offering of Dance and Live Music as Complete, We need to encourage the dancer to make use of Live music as a rule, and recorded music as the exception. This concept creates a working relationship with music staff, and requires planning far in advance with clergy. Dance, if constructed on the choreographer's independent artistic impulse, is likely in the end to be merely inserted into a worship service. If the dancer participates in worship planning with musicians and clergy, the dance is conceived in context and will be integrated into the worship. The advantage here is that the music can be selected to be played by available resources, hence a Live rendition. The choir, organist, soloist, or instrumentalist(s) can learn the music while the dance is in preparation.

At one of our Quarterly Chapter Workshops entitled, "Dance: Creativity in Christian Worship," we explored this cooperative approach by using the format of a typical Sunday morning Church Service. Choirs from several churches plus seven Sacred Dance groups and soloists participated to demonstrate how each part of the liturgy could be enhanced by Dancers and Musicians working together. There was great diversity in choice of music, instrumentation, costumes, props, and level of choreography and dance training, yet at the same time, great Unity in Spirit.

Part of our responsibility as dancers in movement ministry is to develop a relationship with our music departments. Let them know we need and value their contribution. Let them learn how we augment their means of expression. We need to learn together, the creative interplay between Dancer and Musician. Experience that Joy which comes when the planned gives way to the "artistry of the moment" expressed in nuance of tempo and dynamics and phrasing in Live presentation. This mode of presentation is inspiring, exciting, and contagious. When we dance outside a worship context, our musicians will want to come with us, for they will be an integral part of our artistry and we of theirs. Together we will render a more Perfect Offering to our Creator!•

SPLASH DANCE

by Betsey Beckman

(Note: The following is an excerpt from the article to be published this Easter Season in "Modern Liturgy" magazine:)

Easter vigil. The faithful have made the long journey through six readings of salvation history and finally, the gospel of John is introduced, the Alleluia sung and celebrated, the lights of the church brightened. The wooden Baptismal Font, a large rectangular immersion pool, gurgles in the sanctuary to the left side of the altar, awaiting the new members of the Church who will pass through its waters this evening. Then, the mood quiets. The air reverberates with tolling gongs and soulful cello from taped background music. As the assembly is asked to be seated, Mary Magdalene is left standing in the midst of them garbed in black. Draped over her shoulders, head, and face, a large, sheer, purple scarf, shrouding her in a violet cloak of mourning. As the narration is read, Mary slowly makes her way up the center aisle. She moves with deliberation and heaviness, a turn, a reach, a touch of fear. When she comes in sight of the immersion pool, she is stricken. Suddenly, we realize, that in her eyes, this wooden structure is the tomb of her Lord! She dashes over to the font, lifts her veil to see if her eyes belie her, and is thrown back in shock. "The stone has been rolled away!" she shouts. Her feet race as her heart does. She hastens up the steps leading to the tomb and peers down into the bubbling waters. "The body of Jesus is gone!" Now, she cannot move fast enough back to the congregation who play the role of disciples for her. Once there, she announces to them the shock of Jesus' disappearance. Slowly, in despair and hopelessness, she makes her way back to the tomb. With long side tilts, grasping hands and reaches, foot and arms longing for the loved one she has lost now, not once, but twice, she grieves by the tomb. The narrator's voice continues to unfold the story, announcing that Peter and 'the other disciple' have also raced to the tomb only to verify Mary's story. Mary is left alone in her grief. Finally, her waves of anguish ebb. She pauses and decides to approach the tomb once again. As she climbs the step to the ledge, she is dazzled by two white figures at either end of the tomb she stands on. They ask her why she is weeping. "They've taken away my Lord, and I don't know where they have put him!" she wails, showing her desperation. As she turns, her eyes discover another intruder: the gardener. Her desperation turns to indignation. Now her back is to the water, as if to protect this sacred space, and with a long finger pointing out at this stranger, her leg stretches out behind her making one long line of accusation. She shouts: "Sir, if you have taken him away, tell me where you have put him, and I will go and remove him!" She collects herself again, arms and legs scooped into her own body, waiting for his reply. Gazing into his eyes, she pauses now only to hear her name in an ancient and familiar voice "Mary!" At this, Mary's nightmare disintegrates before her very eyes. She is swept up in recognition, bowled over by the voice of her most intimate Lord and friend. The truth upends her, knocks her off balance and in slow motion, she arches backwards, falling with ease, grace and dumbfounded astonishment, into the Baptismal Font behind her. Splash! Her body disappears into the living water, life-giving streams, flooding and filling her body and soul with

the miracle of newness. With Jesus, she is passing through death and overflowing into life!

Now, pause for a moment to imagine the amazement and shock of the congregation! Mouths literally hang open, like empty tombs, gaping wide in disbelief. Deep, swift inhales catch in wonder for that breathtaking split-second till wide eyes find Mary's bobbing head reappearing at the water's surface! As she calls out, "Jesus!", the assembly itself breaks out in peals of laughter. This is the surprise and joy of the unexpected Easter that we are all too solemn to hope for, but breaks through into our unassuming lives and spashes us into a new existence, new perspectives, new possibilities!

(The article continues to unfold the sights and sounds of Mary Magdalene's Easter journey-in-dance. I hope to explore the Easter journey with you all this summer as we "Come to The Water" in Cleveland!)•

I AM AN INDIAN

by Ronald Sequeria

I am an Indian, who has specialized in the relation between Dance and Christian Liturgy for the past thirty years. After an all-round training in classical Indian Dance in India I was invited to tour Europe in 1965-66 and then went on to take a Doctorate at the University of Munich with a disseration on "Indian Dance and the Christian Message". Soon after (1970-71) I toured the USA and Canada and was able to give lecture-demonstrations at many Universities.

Since then I have been working at Dutch and German institutions and have developed methods through which (Western) Christians can develop their own Gestures and movements for the Liturgy. This is also the reason my book "Spielende Liturgie" is required reading on most faculties and is meeting with increased interest in the younger generation.

Among other presentations, I offer the following:

The Good News of Dance: A memorable interpretation of the language of classical Indian Dance and its role in the presentation of the Christian message. Featured here is a demonstration of a Shiva dance and also a dance interpretation of a Christian theme such as the Lord's Prayer or the Annunciation.

Introduction to Classical Indian Dance: An analysis of its basic structure and its variety through concrete demonstration; the uniqueness of the Indian understanding of the Dance.

Religion and the Arts in India: This is a slide lecture (over 150 slides) on the history of Indian art and its relevance for the study of Hinduism and Buddhism.

Christianity and the Indian Religions: A discussion of the creative contacts now going on between Christianity and such Indian religions as Hinduism and Buddhism. Covers questions of Encounter and Dialogue on the philosophical-theological and artistic planes. Optional use of meditation sessions.•

CULTURE AND THE ARTS

Church and culture as dancing partners

From an article in the National Catholic Reporter, November 4, 1988, Vol. 25, No. 3, by Peter Hebblethwaite

It seems very largely forgotten that Vatican II spent many hours discussing 'culture.' Not everyone was enthusiastic about the topic. "Whenever I hear the word 'culture,' a British bishop remarked, "I call for my earplugs." The French, on the other hand, enjoyed talking about culture and had great influence on the final text....

What did Vatican II mean by "culture,"anyway? Put out of your minds string quartets, baroque churches, the music of Palestrina, El Greco's paintings and Beethoven's "Missa Solemnis." These are all examples of "high culture"needing a "highbrow" approach. They will come in later.

Vatican II uses "culture" in the sociological or anthropological sense. Here, it means the values and assumptions of society expressed through traditions, customs, families, the media. It is the way people are inserted into society. Whether corrupting or inspiring, "culture" is the air we all have to breathe.

Situations are so varied that there obviously is, as a matter of course, a "plurality of cultures": "The customs handed down educate each human community to its proper patrimony". Too true. At birth, you receive your American inheritance. Just how much it entitles you to depends on whether you are black, Hispanic or Native American. You and I are divided, as some wag said, by a common language.

The council was concerned with culture because it is the necessary starting point of evangelization. The proclamation of the beatitudes and Gospel values will always have to reckon with the local culture....

Now—apologies for the bumpiness of this transition all that has been said so far about local, mass, scientific, world or humanistic culture, also applies to the arts, to elite culture. It has its own autonomy and freedom. It cannot be dragooned into serving the church....

The role of the artist or novelist is to make us aware of the human side of that dynamic mystery. Revelation can only respond to questions that have been really asked. The artist may set out to do no more than explore the human condition. But in so doing, she or he, consciously or unconsciously, sets the Christian agenda. For, as St. Augustine said, "our hearts are restless until they rest in you"...•

DANCER RECOMMENDATIONS REQUESTED FOR FESTIVAL CHOIR TOUR TO EASTERN EUROPE

by Rosalie Branigan, Slidell, Louisiana

For the past two summers it has been my privilege to be the liturgical dance director for the United Methodist Festival Choir Tour to Europe. It has, also, been the first two years that sacred dance has been included as an integral part of the concerts and worship services presented by this group. The Festival Choir, in its lOth year, includes singers, bell ringers and dancers of all ages, especially youth from 15 years of age and up.

My first year there were 4 dancers and we danced all over England and France, Germany and Switzerland, the high point being Sunday morning worship at Coventry Cathedral. It was a good experience going into a different church each day and in 15 minutes restaging seven pieces into every possible configuration of steps, spaces and surfaces. The people were warm and appreciative and very accustomed to sacred dance.

If the first year was good, the second year provided a life-changing experience for the 59 of us, which included seven dancers.

This time our trip began, not in the freedom of England, but in Halle, DDR (East Germany) as we danced vespers in Handel's church. There we participated in the baptism of an infant whose parents, by openly proclaiming their faith, have given up a state supported college education for their baby. In Leipzig, we danced on Sunday morning in a small Methodist church. In Bach's church, the Thomas Kirche, we sang vespers. Each place we danced "The Prayer of St. Francis" and tried to say through dance, to people who knew no English, "we care, we love you, hang on."

I could go on for pages sharing stories of young people who left the sign of the fish—(the ancient sign of communication between underground Christians) on our bus; or watching East German and American young people stand, arms around each other, singing the song they found they knew in common—"Dona Nobis Pacem" (Grant us Peace).

The wish I am living for is next summer, for in June we are going back, not only to Leipzig and Halle but to Prague, Budapest, Trieste, Yugoslavia, as well as West Germany, Switzerland and Italy.

All dancers who go with the Festival Choir must be recommended by a teacher, church, pastor, etc. If you would like to go or recommend someone, please contact me. I cannot say enough about the changes it makes in the lives and attitudes and values of those who go. We talk and dance so much about peace - here is an opportunity to do something for Peace and do it through dance.•

EARLY PIONEERING IN SACRED DANCE IN CONGREGATIONAL (UCC) CHURCHES 1935-1950

By Margaret Taylor Doane

(This is the article on pioneering in sacred dance by Margaret who is trying to gather other strands about the early pioneers in other church groups: Methodist, Episcopal, Baptist, Unitarian, Roman Catholic, Presbyterian, etc. Ed.)

There is a time to dance and a time to reminisce about early experiences with sacred dance in Congregational UCC Churches. Now that I am 80 years old my dancing is mainly limited to leading workshops for church school teachers or encouraging inter-generational participation in symbolic movement.

As a member of the UCC Fellowship in the Arts, I would like to share my personal start in opening this art of worship as a valid and valuable way today.

I was fortunate to be the daughter of a Congregational minister, Albert W. Palmer, and the wife of a Congregational minister, Chester B. Fisk, and to serve in liberal Congregational churches.

Ruth St. Denis and Ted Shawn were professional pioneers who occasionally danced in churches and they had a great influence in presenting modern creative dance as a worthy vehicle for spiritual expression. It was my privilege to see them dance when I was a student at Oberlin College.

My pioneering was with the use of simple dance that non-professional members of churches could use as part of their expression of worship. Modern dance in colleges offered creative opportunities at their chapel services. My first creative effort was while I was in my dance class at Oberlin where I choreographed a religious dance for three dancers in 1930. When I attended Chicago Theological Seminary, I took dance in the University of Chicago under Marian Van Tuyl and twice a year on our advanced "Orchesis" group participated in vesper services in Rockefeller Chapel (1931 and 1932). I sensed the spiritual exaltation of moving to great music as a part of worship.

In 1935 I attended an inspiring vesper service in the Unitarian Church, near Chicago Theological Seminary, where Erika Thimey presented several dramatic dances with her group. (Erika Thimey, a professional dancer from Mary Wigman's School of Dance in Germany, was welcomed in several Unitarian Churches on the east coast during the middle '30's. Later, located in Washington, D.C., she has continued her leadership in dances of social concern and worship.)

Douglas Horton, Congregational pastor, and later a Moderator, also attended this service and asserted: "All the arts ought to be brought back into the church including the interpretive dances as instruments of worship."

Robert Storer, a young Meadville (Unitarian) Seminary student, attended this service and was deeply influenced so that he became a pioneer in his church in Dorchester, Massachusetts in the late '30's. He trained young high school

boys and girls for festive processionals and dances. We never knew each other until we met in 1946! What an exciting time we had comparing our similar experiences and aspirations!

In 1935 I started with a group of young business women who used symbolic movement interpreting Christmas carols as a part of our Christmas pageant. In 1937 our choir decided to plan for a Lenten/Easter Vesper Service; so I went to the Deacons to ask their permission. Their answer was that I could present anything as long as I did not call it "dance;" so I entitled the service: "The Rhythmic Interpretation of Religious Music" and began to call our group a "rhythmic choir." (Years later, in 1954, when I was talking with Ruth St. Denis about her choosing the title of "rhythmic choir" for her assisting dancers, she said she had selected the name around the middle '30's. Neither one of us had heard of each other's choice of the name!)

In 1938, our Chicago Theological Seminary assistant who had taken dance at the University of Wisconsin, Ed Manthei, joined us in our dance drama of "The Prodigal Son" to music by Sibelius. (Dr. Manthei was president of C.T.S. in 1966-1971.)

In 1938 we were called to the Church of Christ at Dartmouth College (Congregational) in Hanover, N.H. I thought I would not be dancing there because I thought of New Englanders as being very conservative, but during the first year I was asked by their Women's Fellowship to give a program on "Dance in Religion" for a series on "The Arts and Religion." That was the start of my research into the historical use of dance in religion. I poured through books in the stacks of the Dartmouth College Library and gleaned fascinating bits and pieces of the use of dance not only in primitive or non-Christian religions, but also throughout the history of the Christian church. This led me to the writing of my first book, *The Art of the Rhythmic Choir* with the subtitle: "Symbolic Movement in Worship," which was published in 1950 by Harper Brothers.....It was re-edited in 1967 by the Pilgrim Press with the new title: *A Time to Dance* with the subtitle of "Symbolic Movement in Worship." Through the effort of Doug Adams, it has continued to be available since 1977 by reprinting by the Sharing Company.

During our 14 years in Hanover (1938-1951), the use of rhythmic choirs in Congregational Churches developed gradually. We had an enthusiastic choir of high school girls who presented Christmas dances and at least three new dances each year for our Annual Choir Festivals (1942-1950). During the year I would receive invitations from Congregational Churches to present programs and workshops and often I would take a few of the Hanover choir with me. Also I would take extra robes and we would teach 8 or 10 of the youth of the host church to assist us in our services where I interspersed my talk with a variety of dances. In this way the local church members realized that they could go forward in this field as they found someone who had modern dance to be their co-director. Often it would be wives of Congregational ministers such as Helen Gray (Mrs. Henry David), Betty Simpson (Mrs. Clifford), Elizabeth Shrader (Mrs. Ralph) who continued throughout their lives as leaders in this art.

The Hanover Choir flourished with 40 high school and college students. In 1944 we included Dartmouth Men in our dance dramas such as a "Ruth" by

Franck with Boaz and the overseers, "Job, the Perennial Problem of Suffering" by Lothrop with Job, the messenger and the three friends, "True Freedom" by Yakovac, "Eili, Eili," etc. How I longed to get good movies of these dance dramas, but all we had were "home movies" with no simultaneous recording of music. "Ruth" was danced by a skilled group of dancers; so I approached Everett Parker (head of the Congregational Office of Communication) to urge him to fenagle some way of filming "Ruth." After some discussion, he remarked, "You aren't dancing the threshing floor scene? "Ruth" wouldn't be interesting to view without that in a film!" Actually, I believe that the Congregational Church had scant funds to encourage emerging arts at that time. How fortunate leaders of dance choirs are today with video tapes to record their works.

Many Congregational ministers were enthusiastic about the potentials in this devotional art: John Scotford (*Advance*); Virgil Foster (*International Journal of Religious Education*); Richard Ritter, author of *The Arts of the Church*, Pilgrim Press 1947 in which he included a section on the art of Rhythmic Choir and a picture of the Hanover choir; and especially my husband, Chester B. Fisk, who worked with me and took many excellent photographs of the choir. Many other ministers bravely offered their church sanctuaries for programs for this art.

Blessed are those who not having seen were willing to take a chance on my work. I remember once when I was to present a program for church women, the program chairperson had become ill, and a substitute was asked to introduce me. She rushed up to me to ask about the subject of my program. I told her it was about the use of symbolic movement in worship, etc. She couldn't grasp what I was saying and it became time for me to be introduced, so I told her just to say very little. That time she announced: "Margaret Fisk is with us to present a program on "Goodness Knows What!" I loved that. She was genuine, for many people it was a complete blank without demonstration.

Between 1941 and 1951 I experienced a great interest in New England and the east coast for programs for Congregational Churches, Methodist Churches and other denominations. Also I was invited to conferences, ministers' wives' retreats, youth summer conferences in New Hampshire, Vermont, Massachusetts and Connecticut. Our rhythmic choir participated in a pageant by Helen Kromer at the International Conference at Wellesley College in July 1949. Invitations came from seminaries during 1949 and 1950: Yale Divinity, (Paul Vieth); Union Theological (Religious Ed. Dept.); Hampton Institute (Samuel Proctor); Andover Newton. Also invitations came from college chapel leaders: Sweetbriar, Westminster Choir College, Bowdoin, Pembroke and Green Mountain College. All together, viewing my listing of activities from 1935 to 1951, I was responsible for 67 programs, 120 workshops, 5 TV appearances, 7 articles in magazines, and 1 book. This listing includes various Protestant denominations as well as one Roman Catholic group.

Other pioneers in Congregational Churches were emerging without knowledge of each other! At the time that I arrived in Hanover in 1938, Mary Jane Wolbers was a senior in high school in Temple, N.H. She was studying under Marian Rice of the Denishawn School of Dance and she started to create sacred dances there and then at the University of New Hampshire in Durham. In her Community Federated Church (Congregational) in the early 1940's she was

presenting sacred dances and in the surrounding area. Mary Jane Wolbers has continued with her leadership in this art and as an executive director in the Sacred Dance Guild into the present time. We didn't know of each other until we met around 1946 at a Festival of Square Dancing in Boston!

Evelyn Broadbent is another early Congregational pioneer who started with dance at the University of Washington in Pullman and then moved to Chicago Theological Seminary where she and her husband studied. In a course by Ross Snyder in her Religious Education major her assignment was to write on an area in which Christian Education had not been explored. From that emerged her M.A. thesis on "The Use of Dance in Christian Education" in 1943. She had not heard of my work or of any one's pioneering in this field. When she and her husband, Charles, went to their first church in Easton, Ccnn. she thought she might have to give up dancing. However she soon was organizing a "Motion Choir" and was being welcomed in other Congregational churches in her area. It seems remarkable that Robert Storer, Evelyn Broadbent and I all were inspired to pioneer in this art while we were in Chicago!

Besides Congregational dance choirs, there were many Unitarian Choirs that Robert Storer influenced. Also, Mary Johnson of Peterborough, N.N., with background from Margaret D'Houbler's teaching at the University of Wisconsin, started her sacred dance choir in the early '40's and has continued to the present in the Sacred Dance Guild. The Methodists, who lead in music and drama welcomed the start of dance choirs in the '40's.

Forrest Coggan, originally from Michigan, was invited to be on the staff of First Congregational Church (Rev. James Fifield, pastor) in Los Angeles where his dramatic dance leadership included choreographing *The Coming of Christ* by Gustav Holst and *In the Beginning* by Aaron Copeland. During 1947 he was also dancing with Ruth St. Denis and active in her Society of Spiritual Arts. Forrest Ted Shawn and as early as 1935 had performed Shawn's *Evolution of Prayer* at the Plymouth Congregational Church in Lansing, Michigan. In 1940, as a teenager, he was active in dramatic and dance productions in the Central Methodist in Lansing. All through these years Forrest has been continuously active in creating a rich repertoire of dances based on various religions and cultures. And at the July 1988 Sacred Dance Guild Festival in Denver, he was one of the main leaders.

Howard Thurman, pastor of the Fellowship of All Peoples (Methodist) in San Francisco was working with a skilled Liturgical Dance Choir for six years. Elyse Robert of Denishawn background was active with sacred dance in the Los Angeles area as well as Elaine Friedrich and they have continued in Sacred Dance since the 1940's...

The first gathering of leaders of Rhythmic Choirs and Motion Choirs was held in Granby, Conn. through the efforts of George Cole in the Hartford Council of Churches in 1949. Twelve leaders met for the weekend, sharing our dances and discussing our efforts. It was an invigorating experience for all of us. We shared our various isolated creative endeavors. Perhaps it was a precursor of the Eastern Regional Sacred Dance Association which became the Sacred Dance Guild in 1958.

The first recognition of this art by Christian National officials came in 1950

when *A Consultation on the Dance* was promoted by Marvin Halvorsen (Congregational) on the staff of the Federal (now: National) Council of the Churches in New York City. I participated in the symposium and also offered the dance "Eili, Eili" with a small group. This event was written up in church magazine articles which covered the country. Years later, in 1968 Doug Adams, a student at Pacific School of Religion, ran across a report of this "Consultation," and got in touch with me in Ohio and asked me to spend a week at PSR to share in simple dances during their weekday chapel services. Now Dr. Doug Adams is one of the outstanding leaders in Sacred Dance as well as in other arts of the Church.

I was asked to write on early pioneering in Sacred Dance among our Congregational UCC Churches. I have centered on 1930-1950 and realize that I have probably failed to mention many other pioneers of that period. (Write to me and tell me so that they may be included in a later writing.)

We all are still "pioneers," but we do have little "inter-coms" to keep in touch with each other. Each dancer and church work explores creatively to find ways to communicate with God and with others in the mystery and awareness of the presence of spiritual power and glory. We are always "on the way."

During the last 10 years I have been exploring and encouraging others to explore more use of dance to awaken deeper social concern for peace in our world. So, I close with a prayer that this beautiful and penetrating art of sacred dance will keep on pioneering during all the years ahead. (From Advocate, Fellowship in the Arts, Fall 1988, Bethany Church, UCC, 30 N. Main St., Randolph, VT 05060.)•

Dancing together...

REFLECTING ON CHRISTMAS THROUGH CAROL DANCING

A Talk with Janet Skidmore by Donna DeMille

On Saturday, December 10, for the sixth consecutive year, the Lakeshore Chapter hosted Christmas Carol dancing down state Street in Chicago. Janet Skidmore, who organizes this event, feels it is important to go where Christmas is most commercial, State Street - the busiest shopping street in the city, to remind people of the real meaning of Christmas, the Incarnation. "You see these worried, hectic people. Their faces just light up when they come upon a circle of people singing and dancing....sometimes people join in singing - once in a while, they join in the dance. We have them put their packages down in the center of the circle so we can keep an eye on them".

For Janet, who also led Christmas Carol dancing last year at the International Christian Dance and Movement Conference in Australia, it's particularly important to stress the meaning of Christmas to adults. "Our culture is turning Christmas into a kiddie holiday, and that's a shame! I don't encourage people to bring children for the dancing - because it's too strenuous for one thing, but also because I want the adults to have time to reflect on the meaning and the beauty of the Christmas event. The Incarnation - God being incarnated into a human body! And what better way to celebrate than by dancing. This is Incarnational Theology in Action!"•

Dervish Sacred Dance and Exercise with Javad

by Debra Strick

Dervish Sacred Dance is an ancient form of sacred exercise and dance that has been virtually unchanged and unprocessed.

The essence of the dervish way lies in movement, and knowing how to keep rhythm without interruption. The dervish develops an ability not only to understand movement but principally to feel it.

The whirling dance is the human representation of the cosmos. It is a way of acquiring and creating energy, and placing oneself in perfect harmony with the universe.

Javad is from the holy city of Meshad in eastern Persia, one of the ancient centers of the dervishes. He follows the tradition of the Alawi dervishes and received his training from his father, Assad Allah, a legendary teacher of ancient Persian sacred exercises.

Included in Javad's demonstration will be selections from the "Varzesh Bastani" (ancient body discipline) to the rhythm of the "Zarb" of "Zoorkhaneh" (fraternity for the development of body force), Asymmetric movements, and movements for the rising sun accompanied by oud, playing the mode "Segah" (third mode), in addition to cosmologic turning and the whirling dance.•

SECOND PRINTING FOR RESOURCES IN SACRED DANCE

by Kay Troxell

There is an urgent need to have copies of the SDG's bibliography, "Resources in Sacred Dance" available now. No copies exist for new members. Orders from the public cannot be filled.

The Executive Board has therefore decided to do a Second Printing immediately of the original 1986 bibliography and to postpone publishing a revised and updated edition for a year or more. A revision at this time would cause too long a deley.

However, new information for the eventual Revised Edition is still being collected by the Editor, Kay Troxell (1441 Hiemenz Rd., Lancaster, PA 17601). Please keep those cards and letters coming so that your new additions, suggestions and recommendations will be included when the Revised Edition is prepared.

The Second Printing of "Resources in Sacred Dance" is now available. The price is $7.00 a copy plus $1.00 postage and handling (total $8.00). If you wish to order an extra copy as a gift or for your church or community library, the check should be made payable to Sacred Dance Guild and sent to Ms. Joyce Smillie, 2570 Hempstead Tpke., East Meadow, NY 11554.•

Letters to the Editor

From Mary R. Johnson, Archivist, Peterborough, NH, November 7, 1988:

Congratulations! Your last Journal covering the festival was a real winner! Since I was not able to be there, and how I wished I had been able to be there in person, it was particularly good to read about it in such great capsule form. I talked with Sybil Volz and she wanted me to say thanks from their group, Skyloom Dancers, too. She did a program for us in our UU church Sunday service outdoors with a view of Mt. Monaduock - over a hundred people.

From Martha Fairbank, Durham, NC 27705, October 11, 1988:

I just got the So. Calif. Newsletter and hope they sent one to you, as usual. The list of anthems with "dance" in the title or text is a great resource and I think would be a good thing to include in the next Journal (if there's to be one!). And their idea of a workshop incl. Jewish, Black, Oreintal, Hispanic, Greek, and Native Am. dance is great. Joan Huff has now taken over Regions and Chapters from me and will do a good job!

Recommended Reading

GOD'S PEOPLE ON THE MOVE: A MANUAL FOR LEADING CONGREGATIONS IN MOVEMENT. by Mary Jones, 345 pages, 58 photographs, 1988, $34.50 plus $2 for postage and handling from The Sharing Company, P.O. Box 2224, Austin, Texas 78768-2224.

This new book is a major resource with one hundred and thirteen dances detailed. Here are numerous dances and movement prayers for the congregation in the pew and moving throughout the church as well as many dances for children and dance groups. So many fresh ideas with so many hymns and prayers fill these pages. This book is the culmination of the ten years of the Christian Dance Fellowship in Australia's ministry; and over forty members have contributed material to this book. It is spiral bound for easy use while teaching dances. The growth of the sacred dance in Australia is amazing. Under Mary Jones' leadership, the Christian Dance Fellowship has grown to over four hundred members. Mary herself has been a leading force in sacred dance and continues to shape sacred dance from giving major presentations at International Conferences from Jerusalem to Sydney where she headed the 1988 world conference on sacred dance. These dances are ecumenically usable and excellent for use in the United States.

AND WE HAVE DANCED: A HISTORY OF THE SACRED DANCE GUILD FROM 1958-1978 by Carlynn Reed, 210 pages, 85 photos, $5.95 plus $1.00 for postage from The Sharing Company, P.O. Box 2224, Austin, Texas 78768-2224. These eighty-five photographs show many inspiring examples of sacred dance at Sacred Dance Guild Festivals and dance in worship led elsewhere by many SDG members including Margaret Taylor, Louise Mattlage, Forrest Coggan, Toni' Intravaia, Doug Adams, Connie Fisher, Cathy Black, Vija Vetra, Hal Taussig, Robert Yohn, Sylvia Bryant, Joan Sparrow, Carla De Sola, Gregory Mitchell,Carlynn Reed, Judith Rock, Savitri Popkin, Gloria Castano, Moshiko Halevy, Susan Gunn, Lloyd Hobgood, and others. Here are a fund of creative ideas shown for staging, costuming, and choreography. And this 210 page book also recounts the key developments in different streams of sacred dance: dance choirs, congregational dance, dance therapy, charismatic dance,and professional dance with religious theme. Problems and promising solutions for dance groups fill these pages drawn from the first twenty years of Sacred Dance Guild newsletters and Journals. Included are many previously unpublished insights by leading figures in sacred dance from Ted Shawn down to more recent times.

BOARD BITS

Joan Huff, Director of Regions and Chapters

She joined the Sacred Dance Guild in 1973 and attended national festivals yearly at Kirkridge, PA, 1973-1976, at Endicott, MA 1977-1980, Denver in 1980, San Antonio in 1981, the 25th anniversary festival at PSR in Berkely, CA in 1983, at Sarah Lawrence College, NY in 1987, and the most recent one at Denver in the summer of 1988.

She was on the Board of Directors in the 1970's, was the Regional Director for the whole New York Region and has been the Regional Director for the northern New York Region after the southern New York Chapter was formed. Also, she has been national Publicity Director at one time.

She is the author of "Updating Christmas Carols to Jazz", a chapter in *Dancing Christmas Carols* (1978) and *Celebrating Pentecost Through Dance* (1986).

She has directed the Chi Rho Sacred Dancers since 1978 and been presenter at several dance workshops. She is Professor of Physical Education and Dance at the State University of New York at Oswego.

Her interest in sacred dance came through dance history and the encouragement of a minister. She feels it is important to go to regional and national meetings. She says she has grown so much that way and has built an extraordinary network of contacts and found wonderful friends and inspiration.

Chapter News

Southern California Chapter

From Jeannine Bunyan, Sepulveda: Sacred Dance Guild was well represented at the 50th Anniversary of Choral Conductors Guild at Occidental College in July. On Sunday, August 14th, the Southern California Chapter experienced our Summer Symposium, "Dance Creativity in Christian Worship" at Woodland Hills Congregational Church. "Creating Together" describes the feeling during the afternoon workshop that attracted 60 members and guests.

Alleluia Dance Theater held its annual 5-day Retreat at La Casa de Maria in Santa Barbara in July with Julia Felker, artistic director of ADT.

Crystal Cathedral gave "Lift up your hands and bless the Lord", a 5 week Movement Choir Course in August. Individuals experienced dancing for the Lord through simplistic dance pieces to hymns and scriptures.

November 19th the SDG So CA Fall Workshop "Dance: Spiritual Unity and Ethnic Diversity" was held at the United Church of Christ in Irvine. On December 16 "Christmas Pageant for Homeless" - a festival of lights, music, procession,dance and drama for all ages was held at the Center for Spiritual Development, Orange County.

Membership News

Please Patronize Our Advertisers!

FINA Dancewear, through Joyce Smillie of the SDG Executive Board, is the first advertiser in the Journal. FINA offers SDG members dancewear at whole sale prices, and the amount of their mark-up is donated to the Guild. So please take advantage of this generous offer. Send for the FINA catalogue as indicated in the ad in this issue, and benefit the Guild as well as yourself.

EXECUTIVE BOARD MEETINGS
Open to all SDG members
Winter Meeting, place, date, time to be arranged.
Check with Fenna Stoub, President SDG

Advertise in the Journal

Ad per ONE (1) issue

Full page inside cover	$200.00
Full page inside	$150.00
One-half (½) page inside	$100.00
One-quarter (¼) page inside	$ 60.00
One-eighth (⅛) or business card	$ 40.00

Ad per THREE (3) issues

Full page inside cover	$500.00
Full page inside	$400.00
One-half (½) page inside	$275.00
One-quarter (¼) page inside	$150.00
One-eighth (⅛) or business card	$ 95.00

CLASSIFIED Ads and Personals

1—10 words	$ 5.00
10—20 words	$ 8.00
20—30 words	$13.00
30—40 words	$17.00

SPECIAL SALES

"The Sacred Dance Experience" by David Taylor $1.00 including postage, reproduced with the author's kind permission for SDG distribution/use. (8 pages) Available from Forrest Coggan, 273 Nine Mile Rd NE, Comstock Park,

SPECIAL SALE TO SACRED DANCE GUILD MEMBERS ONLY

As a Sacred Dance Guild Member, you qualify for the following half price books. Order these from Doug Adams, 1798 Scenic Avenue, Berkeley, California 94709. Include $1 per book to cover postage and make checks out to "Doug Adams". Books are in limited supply,so do not delay ordrring.

THEATRICAL DANCING IN AMERICA by Winthrop Palmer, 241 pages, 44 photographs, hardcover, originally $12.00 (now only $6.00) Sections on Isadora Duncan, Ted Shawn, Ruth St.Denis, Martha Graham, Paul Taylor, Alvin Ailey, Robert Joffrey and many other dance leaders.

INTERNATIONAL FOLK DANCING U.S.A. by Betty Casey, 263 pages, 136 photographs, hardcover, originally $22.50 (now only $11.25) Detailed sections on the dances of each European country from Ireland to Russia and from Sweden to Franceand Greece as well as dances from Israel, Mexico, Phillipines, and the Orient as well as the United States. Over one hundred and seventy-five dances fully detailed.

THE PROFESSIONAL APPEARANCES OF RUTH ST. DENIS & TED SHAWN by Christena Schlundt, 85 pages, 25 photographs, now only $6. Describes each tour and gives complete programs of each performance with a list of the dances. Photos show some of the dances.

THE PROFESSIONAL APPEARANCES OF TED SHAWN & HIS MEN DANCERS by Christena Schlundt, 75 pages and 23 photographs, now only $6. Descriptions of each tour and lists of dances done in each performance. Photos show several performances.

MODERN LITURGY ISSUE ON DANCING THROUGH ORDINARY TIME (April 1984), 31 pages, originally $4.00 (now only $2.00). Articles on using dance from after Pentecost and before Advent include Doug Adams' "Wisdom in Liturgical Dancing Through Ordinary Time," Cynthia Winton-Henry's "Improvisation: Making Way for an Extraordinary Ordinary Time," Margaret Taylor Doane's "Dancing Over Generation Gaps," Martha Ann Kirk, "Mexican Folk Dances for Ordinary Time," and Asha Stager, "A September Time To Dance."

MODERN LITURGY ISSUE ON ARTS IN WORSHIP WITH EMOTIONALLY DISABLED (November 1985), 39 pages, originally $4.00 (now only $2.00). Articles include Barbara Lyon on dance, Tom Woodward on clowning, Rosemarie Anderson on singing, Linda Ambler on puppets. All of us are emotionally disabled in some ways; and the arts help all of us worship more significantly. Helps all age groups join in more full hearted worship.

Remember that all these sale books are to be ordered from Doug Adams directly.

RECIPROCAL AFFILIATIONS

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, 570 Seventh Ave., New York, NY 10018 (212) 627-3790. *National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance,* 1900 Association Drive, Reston, VA 22091 (703) 476-3436. *Schuyler Creative Arts Institute,* 2757 Melendy Drive, Suite 15, San Carlos, CA 94070 (415) 595-2433.

SPECIAL NOTICE ON HONG KONG CONFERENCE

The deadline for submitting proposals for this 1990 Conference has been extended. See *SDG Journal*, Fall, 1988 (PP. 12-13) for details. Write or call Mary Jane Wolbers, 111 So. Green St., East Stroudsburg, PA 18301 for further information and questions and *deadlines.*

---

praying together...

Sacred Dance Activity

ARIZONA

Denise Dovell: The Franciscan Renewal Center in Scottsdale held their Easter services outdoors with Ginny McKinley, Carla Folz, and Maddelena D'Augustino dancing and leaping up the aisles in praise of the Lord. Ginny McKinley is the Liturgical Dance Director at "la Casa". On July 30th Ginny held a Liturgical Dance Workshop at the center with an emphasis of the dancer as minister and a reflection of the thoughts and feelings of the congregation. Billbob Brown and the Desert Dance Theatre choreographed "Selections From: Judgments", a modern dance piece with a theme of prejudice and world peace, portions of which were presented on June 5th, in Phoenix.

ARKANSAS

Donna Hollis, Eureka Springs: "Praise Him with Dance" workshop, June 17-19 and "Moving in the Spirit" July 15-17 workshop were held at the Little Portion Retreat Center in Eureka Springs. The June workshop was led by Donna Hollis for those involved in Liturgical arts and/or having an interest in sacred dance/prayer movement while the July workshop was a presentation, discussion and some "hands on" experience of Worship Through Art in Ministry. Lectures, discussions, and demonstrations/presentations were held in the areas of music, dance, etc., with leaders Kemper and Bekah Crabb, Music ministry; Jon Mourglia, Potter/Teacher; and Donna Hollis, Dance.

D. J. Hanim: The Arkansas Region of the SDG and Inner Visions Dance Choir co-sponsored a dance celebration in honor of the 20th anniversary of the death of Ruth St. Denis, pioneer in American sacred dance, on July 22 and 23, 1988 at the Arts Center of the Ozarks in Springdale, Arkansas. A get acquainted tea, a film on Japanese visual and movement arts and explorations in a wide range of movement styles and classes in Middle-Eastern dance technique and Dalcroze music interpretation were included. A group interpretation of St. Denis' famous "Incense" dance closed the celebration.

CALIFORNIA

Doug Adams: "The Soul Loves the Body" week July 24-28, 1989 with Carla DeSola, Margaret Taylor Doane, Cynthia Winton-Henry, Michael Mansfield, and many others; "Music as Praise, Prayer, and Proclamation" week, July 31 - August 4, 1989 ; and this next summer we add the following special consultations: "Church Music", August 4-6. In the music week as well as the music consultation, we will feature Brian Wren, Tom Hunter, Jim & Jean Stathdee and Ron & Kris Klusmeier, and Ruth Duck. For a detailed brochure, write to Carol Voisin, summer school director, Pacific School of Religion, 1798 Scenic Ave., Berkley, CA 94709.

From **Annah McCluskey,** San Rafael: The Sun Dancers, Dances for the Earth presented a Benefit Concert November 6 at the Marin Community Playhouse,

San Anselmo; The Fall 1988 Empowerment Ceremonies "Dancing Through Barriers into Being with Beings" on October 18; Heart Center "Power Animal" - Love, Community, Compassion, November 15; Yule Hearth ceremony with Barbie Graham and Anna McCluskey, December 6, all at the Community Congregational Chruch, Tiburon.

From **Barbara Lyon,** Freemont: Sacred Dancers go to one of Phoenix Power and Lights' workshops when you can. Dancing is the base of power for mimes, storytellers, puppeteers and at least half the clowns. Phoenix needs you. I need you to go. All you different dancers can show how many often accepted limits are not real. There is enormous power and energy of the spirit through each dancers diverse authentic movement expression. Let us all continue to give our energy to educate through workshops like Phoenix risking the contraversial, if that is what is current for us challenging ourselves and those who attend to continue the journey toward growth and spiritual healing.

Margaret Taylor Doane reports from Fresno: She danced in a processional choreographed by Bunny Oliver of Fresno for a gathering of singing, dancing and bell ringing choirs gathered from the many churches in Fresno on November 20 at St. Anthony's Roman Catholic Church.

CANADA

Anna Douthwright, Eastern Canada, London, Ontario: The Omega Dance Company brought great inspiration, peace and joy to many of us in Canada, through their work *Peacewrights* and *The Word Became Dance*, which they offered for the 75th Anniversary of the Paulist Fathers in Toronto on November 11 and 12th. Carla DeSola led many of us in a workshop igniting the committment to God through the dance, as well as sensitizing us to our brothers and sisters all over the world. Father Thomas Kane's workshop culiminated in celebrating the liturgy beautifully and creatively of all. We shared many ideas from many regions since this was the first time many of us had gathered in sacred dance support.

COLORADO

Ann Blessin, Denver: "Dance in the Workplace" by the David Taylor Dance Theatre was given on May 19 at the United Bank, Sherman Street Lobby and was produced in cooperation with Gerald D. Hines Interests. "Mysteries/Rites/ Revelations" was also given at Loretto Heights Theatre on July 9 and July 10.

FLORIDA

Sylvia Bryant, Regional Director: Sacred Dance Clinician, August 2-7, 1987 for the Fellowship of United Methodists in Worship, Music and Other Arts, University of Tennessee, Knoxville; led a Sacred Dance Workshop in Gainesville, Florida, October 3, 1987; Sacred Dance Consultant and Worship Leader for the 1987 Consultation on Afro-American Worship Traditions November 19-21, 1987 in Hampton, GA.; taught at The Sacred Dance Fellowship of Central Florida "Celebrating Faith Through Dance" on January 30, 1988 in Orlando, Florida; Clinician in the area of Sacred Dance for the Go Forth '88 Fellowship of Methodists in Worship, Music, and Other Arts on February 20-22, 1988 in

Houston, Texas and participated in the Festival of Religion, Music and Other Arts, National Office of Black Catholics at the University of San Diego, California on July 19-25, 1988.

GEORGIA

Leah Mann-Cousins of MOVING IN THE SPIRIT, Atlanta: I am the artistic director of Moving in the Spirit Dance Co, newly formed and new members to the SDG. We are an outreach into the inner city of Atlanta. An evening of dance on May 14, 1988 was given at the Grant Park Rec Center with the addition of dancers from the Project Rescue, the Moreland Ave. Shelter, the Atlanta Children's Shelter, St. Luke's High School and the Alice DePass Dance Company.

ILLINOIS

The Center for Black Music Research is in the process of preparing a Directory of Scholars in Black Music Research. If you are a scholar who has produced one or more publications in the field of black music, contact: Samuel A. Floyd, Jr., Center for Black Music Research, Columbia College Chicago, 600 South Michigan Avenue, Chicago, 60605.

IOWA

Susan Stater, Waterloo: "Dancing for Fun!" sponsored by the Sacred Dance of Iowa and the Waterloo District Worship Commission of the United Methodist Church was held on July 23 and had as its leaders for the day: Kate Fox, Paul Larsen, Mary Ellen Lewis and Susan Stater. The group met to learn tools for community building, to become aware of the history of dance, to network with others who share enthusiasm for dance, to learn choreography that will transfer to songs of the church, and to have fun and enjoy.

From **Mary Ellen Lewis,** Janesville: Iowa is finally moving off the ground with Sacred Dance Guild workshops. In June Cynthia Winton-Henry gave a one-day workshop "Power to Dance" attended by 60 sponsored by The Center for Theology and the Arts, Wartburg College, Waverly, IA, the state chapter of the United Methodist Christian Educators Fellowship, the state chapter of the Fellowship of United Methodist Musicians and the Other Arts.

LOUISIANA

From **Rosalie Branigan,** Slidell: In September, Broadmoor United Methodist Church hosted a music and arts weekend (the Hurrican Florence hit so the first night only the Broadmoor group attended for the opening worship). The next day dancers from all over the area came for the workshop and contact was made between SDG members who had not previously met.

The Aldersgate United Methodist Liturgical Dance Choir and the Broadmoor United Methodist Liturgical Dance Choir danced All Saints services, World Wide Communion Sunday, and Thanksgiving services and have participated in three Hanging of the Greens services.

The high point was participating in the Opening Communion Service for the 17th National Plenary of the Consultation on Church Union at Christ Church Cathedral in New Orleans with "One Bread, One Body." The choreography was

based on several types of circles and the 15 dancers tried to embody the unity that the nine member denominations are trying to achieve in the Consultation.

MARYLAND

Barbara Owen Webb, Annapolis: The Upper South Chapter held an all-day fall workshop, Introduction to Sacred Dance in Worship, led by Barrie Gibby, in Annapolis, on October 22 with approximately twenty people learning simple movements to use when introducing sacred dance to others, then creating movements for several dances.

MASSACHUSETTS

Temenos/Teremina Havens, Shutesbury; The Dervish Summer Camp with Javad July 6-13 was the educational development of body and mind and spirit through the demonstration and participation of Persian Dervish Sacred Dance, Movements and Exercises, for the memory of Maulana Jelal Al Din Rumi.

From **Debra Strick,** Belmont: December 1-4 Demonstration and Workshop with Javad, New York; December 8-18 Winter "Summer" Camp Workshop with Javad, Puerto Palto, Dominican Republic; January 6-8 Demonstration and Workshop with Javad, Cambridge, MA.

From **Joan Sparrow,** South Orleans: The ordination to Christian ministry of Linda Jean Knight on September 18th was blessed by music and dance. The service took place at the Hancock Church in Lexington, MA. In addition to congregational hymns and choir anthem it was enhanced by a prelude of organ and flute music of Loellet and Bach.
Skyloom dancers with colored streamers opened the celebration. They (Shirley Blanke, Gloria Castano, Sylvia Gold, Sybille Volz and Jary Yoos) also participated in a danced presentation of the stole. This ceremony was choreographed in conjunction with the clergy. It even included the ordinand's two young sons. Skyloom led the joyous recessional, "Go Now in Peace", with dancing and the ringing of hand-bells.

Pat Turner, Brockton: The Paulist Center hosted Carla DeSola and the Omega Liturgical Dance Co, New York City on December 2. "And the Word Became Dance" is an evening long program of dance to introduce the unchurched to the Christian experience and to encourage the community to deepen its faith. The dances explored the affective, creative and cultural dimensions of the gospel message through the performing arts (music, dance, and spoken word). "Peacewrights" is a series of movement workshops about the building, creating and making of peace.

MICHIGAN

Harriet Berg: Festival Dancers of Michigan, Harriet Berg, Artistic Director, Jewish Community Center of Metropolitan Detroit, West Bloomfield: The Festival Dancers was founded in 1966. Their premiere perfomance was an original contemporary dance to the music of Leonard Bernstein "Chichester Psalms". Choreographed for nine women, entitled "Make a Joyful Noise". The Dance has been performed over 24 times in three years in churches and temples

throughout the state.
On Sunday March 13 the group presented "Dances of the Old Testament" as part of the Sunday service at the St. John's Episcopal Church of Birmingham. Quotations from the Old Testament were used to introduce the pieces integrated into the service and performed in the aisles and at the altar. The dances were based on Yemenite material taught to us by Margalit and Hadassah, former lead dancers with the Inbal Dance Company of Israel. Yemenite dance still reflects the ancient Biblical connection to dance as an integral part of worship.
In December, 1987 under a grant from the Michigan Council for the Arts, "Make a Joyful Noise" was done by the Cass Tech High School Dance Workshop for performance at the Congregational Church of Detroit.

NEW HAMPSHIRE

Elsie M. Keeffe, Concord: "A Lenten Meditation in Dance" by The St. Matthews Adult Ecumenical Sacred Dance Choir participated at Bows Mills United Methodist Church and also in Contoocook. Two of the group danced for Maundy Thursday at the Bow Mills UMC "Were You There?" and "Fill My Cup, Lord". In April the group went to Penacook for the Women's Guild, for a Widow/Widower's group and in June they traveled to the County Home to share.

NEW JERSEY

Colley Ballou, Nutley, reports: Nancy Brock led a workshop for New Jersey members at St. Pauls UCC in Nutley July 25, 1988. The Grace Dance Consort under the leadership of Judith Burwell gave "Old Testament Women" in Nutley at Grace Episcopal Church. In December, 1987 Sandi Smith appeared in Alvin Ailey's "Memoria" at City Center, NY in a spiritual tribute to the late Joyce Trisler.
February 28, 1988: Sandi Smith co-directed and coordinated "Come Tell It On the Mountain" - an African American perspective for February's Black History Month at New Calvary Baptist Church. The "Wimphrah Oprey" show as the format used to depict how the African American has prevailed under God's Divine Guidance. It introduced great African historical characters such as Sundiata, Toussaint L'overture, and Harriet Tubman. Sacred liturgical movement was presented for the first time at this church by Sandi and Paula Franklin to Ecc. 3:1-8, "0, Freedom" (an African American Spiritual) and "Ebenezeer" (Stone of help from Jehovah, I Sam. 7:12). The program was well-received and invited to travel and fellowship to present the entire program at Evangelistic Mission in East Orange on May 14. Olurun Ku Ise! God's work be praised!
March 6, 1988: Sandi Smith performed a solo to "Praise God and Dance", music by Duke Ellington, choreography by Kelvin Rotardier with the Alvin Ailey Special performance group at Artspace in Stamford, CT.

Judith Burwell, Nutley: The Grace Dance Consort, a modern dance company sponsored by Grace Episcopal Church, under the direction of Judith Burwell danced three Lenten Meditations at First Lutheran Chruch in Kearny. The group presented concerts at Grace Church in Nutley, Trinity Parish Chruch, in Bayonne and at John's Episcopal Church in Jersey City.

The Grace Dance Consort was formed four years ago after Judith Burwell's return from Honduras where she founded the National Ballet of Hondouras and headed the dance department of the University of Hondouras. The company has a broad repertory including a Lenten Mass which has a commissioned score by Barbara Wesby as well as dances concerning Old Testament women. Other dancers in the company are: Daisy Merritt, Lillian Statile, Linda Telesco and Laura Workinger.

From **Sandra Smith,** Montclair: Divinity Dance Theatre held a prayer-dance service at Bloomfield College, November 16 with the following titles: *Adoro Te, One Flesh, Armor of God, Waiting, Here Comes the Son, Apostle's Hands, Precious Lord, Labelmakers, Martha's Praise, Eagle, No Certain Dwelling Place, Good News, Amen, Dance Children Dance.* Divinity Dance Theatre is a non-profit company consisting of six dancer-actors and three guest artists who are skilled in multiple artistic forms. The company also specializes in socio-liturgic message pieces that reflect true and honest values.

NEW YORK

From **Carla DeSola,** Director Omega Liturgical Dance Company, New York: The work entitled "...And the Word became Dance", supported in part by the Paulists Fathers, gave a premier at the Cathedral of St. John the Divine on November 8 with other appearances at St. Thomas Acquinas, Storrs, Connecticut on December 1 and at the Paulist Center, Boston, Massachusetts on December 2 and at St. Paul the Apostle, New York on December 11.

OREGON

From **Sharon V. Miller Rodakowski,** West Linn: The POWER AND PRAISE DANCE COMPANY (Betty J. Bateman, Barbara Miller, Stephanie More, Sharon V. Miller Rodakowski, Diane Thompson, and Linda Wiles) danced "Let There Be Peace on Earth" (music and lyrics by Sy Miller and Jill Jackson; verbal text compiled and arranged by Sharon V. Miller Rodakowski; choreographed by Sharon) at the worship service culminating the annual Chautaqua Celebration at Faith United Methodist Church, Troutdale, Oregon, August 21. The theme of the week-long Chautaqua was "Waging Peace." The Power and Praise Dance Company was accompanied by the combined choirs of Faith and Metzger United Methodist Churches under the direction of Sacred Dance Guild member Verna H. Miller.

The Power and Praise Dance Company repeated "Let There Be Peace on Earth" on September 18 at the Sunday morning worship service at Metzger United Methodist Church, Portland, Oregon.

TEXAS

Clark Elliott, Corpus Christi: Clark celebrated the Resurrection of the body of Christ with a dance at the CC Studio.

VIRGINIA

Laurine Regina Harris: The Glory Dancers and the Mason Memorial Church

of God in Christ held a Summer Sacred Dance Program on July 17, 1988 to increase praises to God by bringing the arts back into the church. On the assumption that dancing is a neglected art in the church setting of today, the goal was to create a spiritual explosion through sacred movement. Laurine is director of the group.

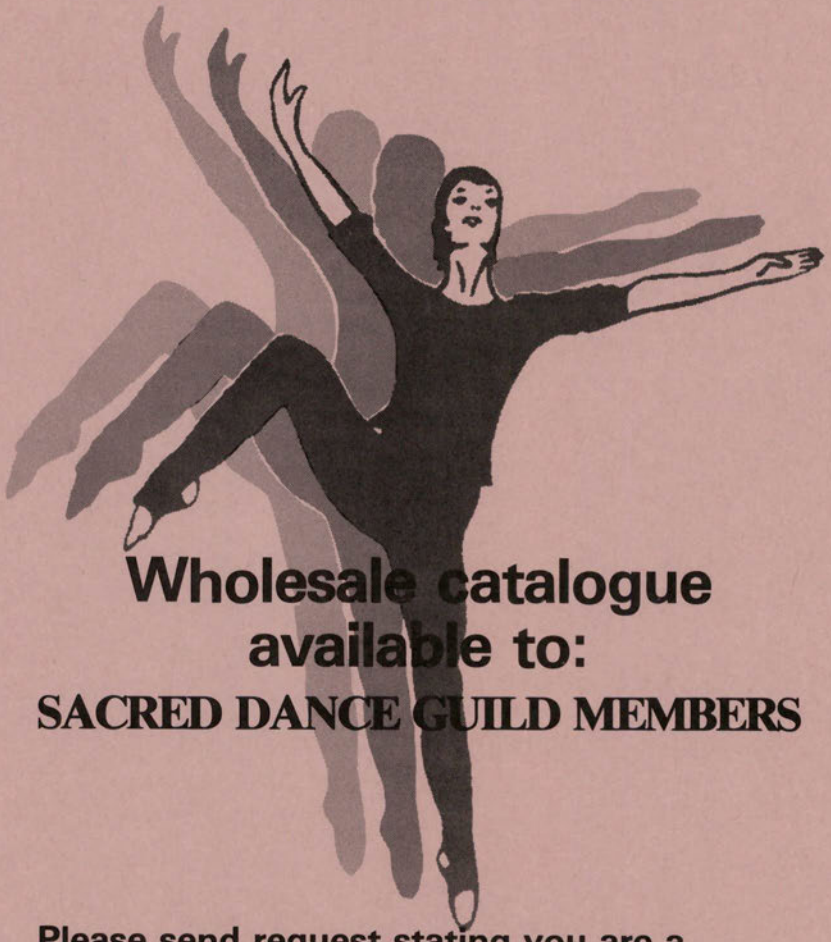
WASHINGTON, D.C.

Mary Craighill, Director, St. Mark's Dance Company: A Roundtable Conference on Liturgical Dance for Professional Choreographers and Dancers, Smith College, Northampton, Massachusetts was held June 26 thru June 28, 1988. The purpose of the meeting was to expand the breadth and depth of substantive liturgical dance by sharing ideas, feelings, experiences, and varieties of approach - technical, stylistic, methodological, and ideological, and to create a non-competitive spiritual happening wherein a community of professionals is established and all conferees participate and benefit. On the assumption that the professional dancer is a neglected species in the church setting of today, the goal was to engender the confidence that professional level dance can command the kind of respect that professional music now has. Further, that working in partnership with the leadership of the church, it can become a central voice in the statement of religious concerns. Although the primary aim of the Conference was to improve the church support for dance and to improve the dance now functioning in churches, dancers who are presenting dances of religious content on the secular stage were welcomed. St. Mark's Dance Company has been working on the secular stage for many years and considers this work of equal importance and urgency. Many questions were discussed, among which: What is "liturgical", "religious", "sacred" dance? How is it different from any gut feeling or gut realization expressed honestly in dance? Are differences more pronounced in style or content or both? How can we expand the range of liturgical dance so that it stands on its own as art and is not watered down to conform to a code and be subservient to a code?

WISCONSIN

From **Diane Smacatz-Rawlinson and Cindy Lehew.** Madison: Reaching Skyward performed during liturgy September 25 and October 30 at St. Paul's Catholic Center in Madison. November 5th Diane conducted a Dance in Worship workshop for the Wisconsin Dance Council with 14 dancers attending from throughout the state. November 20th Reaching Skyward performed a duet "Trust" at Frame Memorial Presbyterian Church in Stevens Point. December 8th they danced for the Immaculate Conception liturgy at St. Mary's parish in Buffalo Grove, Illinois. Diane spent the Fall of 1988 as a full-time dance faculty member at the University of Wisconsin, Stevens Point. Part of her appointment included setting a work on the dance majors "Il Dans" choreographed to sections of Vivaldi's "Gloria", performed December llth at Frame Memorial Presbyterian Church and December 15th and 16th at the "Afterimages" concert in Jenkins Theatre, University of Wisconsin, Stevens Point. Diane also performed a commissioned work from Carla DeSola's "Beatitudes" with a lecture/demonstration on the concert.

FINA
dancewear



Wholesale catalogue available to:

SACRED DANCE GUILD MEMBERS

Please send request stating you are a member of SDG to:

FINA DANCEWEAR
c/o Joyce Smillie
2570 Hempstead Tnpk.
E. Meadow, N.Y. 11554

Sacred Dance Guild
201 Hewitt
Carbondale, Ill. 62901

NON-PROFIT ORGANIZATION
U.S. POSTAGE PAID
CARBONDALE, IL
PERMIT NO. 127

[redacted]

Journal